

GCSE
CLASSICAL GREEK
Classical Greek Verse Literature
Specimen Paper

B404

Time: 1 hour

Candidates answer on the question paper.
Additional materials:

Candidate
Forename

Candidate
Surname

Centre
Number

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Number

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INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the boxes above.
- Use blue or black ink. Pencil may be used for graphs and diagrams only.
- Read each answer carefully and make sure you know what you have to do before starting your answer.
- Answer **either** Section A **or** Section B.
- Do not write in the bar codes.
- Do not write outside the box bordering each page.
- Write your answer to each question in the space provided.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is 50.

Answer either Section A or Section B.

Section A: Euripides

Answer all the questions.

Read the Greek passages and answer the questions.

ἢκω δὲ πεισθεὶς σοῖς λόγοισιν ἐνθάδε
ἄγνωστον ἐσ γῆν, ἀξενον. σὲ δὲ ιστορῶ,
Πυλάδη—σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου—
τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὄρᾶς
ὑψηλά· πότερα δωμάτων προσαμβάσεις
ἐμβησόμεσθα; πῶς ἀν οὖν λάθοιμεν ἄν;
ἢ χαλκότευκτα κλῆθρα λύσαντες μοχλοῖς—

Iphigenia in Tauris lines 74-80

1 Who is the speaker?

..... [1]

2 What is the best translation of ἄγνωστον?

Put a tick (✓) in the correct box.

A	unknown	<input type="checkbox"/>
B	inhospitable	<input type="checkbox"/>
C	recognisable	<input type="checkbox"/>
D	friendly	<input type="checkbox"/>

[1]

3 What is the best translation of συλλήπτωρ?

Put a tick (✓) in the correct box.

A	fellow prisoner	<input type="checkbox"/>
C	partner	<input type="checkbox"/>
D	co-captor	<input type="checkbox"/>
B	brother	<input type="checkbox"/>

[1]

4 Tick the **three** correct statements.

Put a tick (✓) in each correct box.

- A The speaker asks Pylades 'What are you doing?'
- B The speaker asks Pylades 'What are we to do?'
- C The place is surrounded by high battlements.
- D The steps lead to the palace.
- E The door-bolts are made of gold.
- F The speaker considers using crowbars.

[3]

Read the Greek passage and answer the questions.

φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰώθαμεν,
τὸν τοῦ θεοῦ δὲ χρησμὸν οὐ κακιστέον·
ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας
κατ' ἄντρ' ἀ πόντος νοτίδι διακλύζει μέλας—
νεῶς ἅπωθεν, μή τις εἰσιδὼν σκάφος
βασιλεῦσιν εἴπη κάτα ληφθῶμεν βίᾳ.

Iphigenia in Tauris lines 85-90

5 Write down and translate the phrase which Pylades uses to say that it would be wrong to try to escape.

.....
.....

[2]

6 (a) Who is ὁ θεός?

.....
.....

[1]

(b) What did the oracle say? Make **three** points.

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.....

[3]

7 Read the passages and answer the question.

εῦδειν, χθονὸς δὲ νῶτα σιειθῆναι σάλω,
φεύγειν δὲ κᾶξω στᾶσα θριγκὸν εἰσιδεῖν
δόμων πίτνοντα, πᾶν δ' ἐρεύνημον στέγος
βεβλημένον πρὸς οὐδας ἐξ ἄκρων σταθμῶν.
μόνος λελεῖφθαι στῦλος εἰς ἔδοξέ μοι
δόμων πατρώων, ἐκ δ' ἐπικράνων κόμις
ξανθᾶς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν,
κάγὼ τέχνην τήνδ' ἦν ἔχω ξενοκτόνον
τιμῶσ' ὑδραίνειν αὐτὸν ὡς θανούμενον,
κλαίουσα. τοῦναρ δ' ὥδε ουμβάλλω τόδε.
τέθηνκ' Ὁρέστης, οὐ κατηρξάμην ἐγώ.
στῦλοι γὰρ οἴκων παῖδες εἰσιν ἄρσενες.

[it seemed] that the surface of the earth was shaken by an earthquake, and that I fled and, standing outside, looked upon the cornice of the house falling down, and all the house thrown down to the ground in ruins from the top of the pillars. It seemed to me that one pillar alone was left of my father's house, and from the capitals it out forth golden hair and took on the voice of a man, and I, duly observing this rite which I have of slaying strangers, began to sprinkle him with water in preparation for death, weeping as I went. Thus I interpret this dream: Orestes is dead, for it is he whom I prepared for sacrifice. For the pillars of the house are the male children;

Iphigenia in Tauris lines 39-50

How does Euripides make Iphigenia's account of her dream vivid?

In your answer you should refer to the **Greek** and discuss Euripides' choice and position of words and other stylistic features. In your answer you should include the following points:

- the disaster itself
- Iphigenia's part in what happens in her dream
- Iphigenia's interpretation of her dream.

Marks are awarded for the quality of the written communication of your answer.

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[10]

Read the Greek passage and answer the questions.

Iph. Κάλχας τις ἤλθε μάντις ἐκ Τροίας πάλιν;
Or. ὅλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.
Iph. ὁ πότνι', ὡς εὖ.—τί γὰρ ὁ Λαέρτου γόνος;
Or. οὕπω νενόστηκ' οἶκον, ἔστι δ', ὡς λόγος.
Iph. ὅλοιτο, νόστου μήποτ' ἐσ πάτραν τυχών.
Or. μηδὲν κατεύχου· πάντα τάκείνου νοσεῖ.

Iphigenia in Tauris lines 133-138

8 Write down and translate a Greek phrase which expresses Iphigenia's pleasure when she heard of Calchas' death.

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.....

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.....

[2]

9 Who is ὁ Λαέρτου γόνος?

.....

[1]

10 πάντα τάκείνου νοσεῖ: explain why this is so. Give **two** points.

.....

.....

.....

[2]

[Turn over

11 Read and translate the Greek passage.

Iφ. λείπει δ' ἐν οἴκοις ἄλλον. Ἀγαμέμνων γόνον;

Ορ. λέλοιπεν Ἡλέκτραν γε παρθένον μίαν.

Iφ. τί δέ; σφαγείσης θυγατρὸς ἔστι τις λόγος;

Ορ. οὐδείς γε, πλὴν θανοῦσαν οὐχ ὄραν φάσι.

Iphigenia in Tauris lines 163-166

Translate these lines.

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Question 12 is on the next page.

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12 Read the passages and answer the question.

ῳ Φοῖβῃ, ποῖ μ' αὖ τήνδ' ἐσ ἄρκυν ἥγαγες
χρήσας, ἐπειδὴ πατρὸς αἷμ' ἐτεισάμην,
μητέρα κατακτάς; διαδοχαῖς δ' Ἐρινύων
ἡλαυνόμεσθα φυγάδες ἔξεδροι χθονὸς
δρόμους τε πολλοὺς ἔξεπλησα καμπίμους.
ἔλθων δέ σ' ἡρώτησα πῶς τροχηλάτου
μανίας ἀν ἔλθοιμ' ἐσ τέλος πόνων τ' ἐμῶν,
οὓς ἔξεμόχθουν περιπολῶν καθ' Ἑλλάδα.

O Phoebus, why again did you lead me into this snare, having given a reply from your oracle, since I have avenged my father's blood by killing my mother? By troop after troop of Furies I was pursued as an exile driven out of my land and I completed many races, doubling back on my track. And when I came I asked you how I should come to an end of the madness that drives me round in circles and of my labours, which I have been toiling at as I wandered about throughout Greece.

Iphigenia in Tauris lines 58-65

How does Orestes' account of his travels reflect the pain he endured?

In your answer you should refer to the **Greek** and discuss Euripides' choice and position of words and other stylistic features. In your answer you should include the following points:

- the part played by Phoebus and the Furies
- the metaphor from racing
- the atmosphere created by the vocabulary.

Marks are awarded for the quality of the written communication of your answer.

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[10]

13 How does Euripides use the fact that neither Orestes nor Iphigenia knows of each other's identity or fate to create a gripping drama?

In your answer you should refer to other parts of the play you have read, and you can also refer to the lines printed above.

Marks are awarded for the quality of the written communication of your answer.

...[Turn over

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[8]

Section A Total [50]

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Section B is on the next page.

SPECIMEN

[Turn over

Do not answer Section B if you have already answered Section A.

Section B: Homer

Answer all the questions.

Read the Greek passages and answer the questions.

“

τὴν δ' ἐγὼ οὐ λύσω· πρίν μιν καὶ γῆρας ἔπεισιν
ἡμετέρῳ ἐνὶ οἴκῳ ἐν "Αργεῖ, τηλόθι πάτρης,
ιστὸν ἐποιχομένην καὶ ἐμὸν λέχος ἀντιόωσαν.
ἀλλ' οὐθεὶς, μή μ' ἐρέθιζε, σαώτερος ὡς κε νέηαι."

Iliad 1 lines 29-32

14 Give **two** examples of how Agamemnon is especially cruel to Chryseis.

(i)

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(ii)

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[2]

15 How, by choice or use of language, does Agamemnon show his lack of respect for Calchas? Use an example from the Greek.

.....

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[2]

τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος "Ηρη·
κήδετο γὰρ Δαναῶν, ὅτι ῥά θυήσκοντας ὄρατο.
οἱ δ' ἐπεὶ οὖν ἥγερθεν ὀμηγερέες τε γένοντο,
τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὡκὺς Ἀχιλλεύς·

Iliad 1 lines 55-58

16 Why is Hera so concerned about the death of the Greeks? Give **two** points.

.....

.....

[2]

17 Pick the best translation of *λευκώλενος* "Hρη̄.

Put a tick (✓) in the correct box.

- A white-faced Hera
- B white-haired Hera
- C white-armed Hera
- D Hera of the white dress

[1]

18 Pick the best translation of *πόδας ὥκὺς Ἀχιλλεύς*.

Put a tick (✓) in the correct box.

- A Achilles king of men
- B steadfast noble Achilles
- C swift-footed godlike Achilles
- D swift-footed Achilles

[1]

19 What pessimistic prediction does Achilles make immediately after this passage?

.....

.....

[1]

[Turn over

20 Read and translate the Greek passage.

“οὐ τις ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο
σοὶ κοίλης παρὰ νησὶ βαρείας χεῖρας ἐποίσει
συμπάντων Δαναῶν, οὐδὲ ἦν Ἀγαμέμνονα εἴπης,
ὅς νῦν πολλὸν ἄριστος Ἀχαιῶν εὐχεταὶ εἶναι.”

Iliad 1 lines 88-91

Translate these lines.

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[5]

21 Read the passages and answer the question.

τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.”
 ὅς ἔφατ’ εὐχόμενος, τοῦ δ’ ἔκλινε Φοῖβος Ἀπόλ.
 λων,
βῆ δὲ κατ’ Οὐλύμπιο καρήνων χωόμενος κῆρ,
τόξ’ ὥμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην.
ἔκλαγξαν δ’ ἄρ’ ὀιστοὶ ἐπ’ ὕμων χωρένοιο,
αὐτοῦ κινηθέντος ὁ δ’ ἦμεν νυκτὶ ἐσικώ.
ἔζετ’ ἔπειτ’ ἀπάνευθε νεῶν, μετὰ δ’ ἵὸν ἔηκεν.
δεινὴ δὲ κλαγγὴ γένετ’ ἀργυρέοιο βιοῖο.
οὐρῆς μὲν πρῶτον ἐπφύχετο καὶ κύνας ὄργον,
αὐτὰρ ἔπειτ’ αὐτοῖσι βέλος ἐχεπευκὲς ἐφιεῖς
βάλλε· αἰεὶ δὲ πυρὰν νεκύων καίοντο θαμειαί.

Thus he spoke in prayer, and Phoebus Apollo heard him, and he went down from the mountain-peaks of Olympus angry at heart, with his bow and his closely covered quiver on his shoulders; and his arrows rattled on his shoulders in his anger, when the god himself moved; and he went like the night. Then he sat down far from the ships and fired an arrow: and terrible was the twang of the silver bow: first he began to attack the mules and the swift dogs, but then, launching his piercing shaft on the men themselves, he began to strike: and always were the pyres burning, heaped up with dead bodies.

Iliad 1 lines 43-52

How does Homer make this picture of Apollo a frightening one?

In your answer you should refer to the **Greek** and discuss Homer's choice and position of words and other stylistic features. In your answer you should include the following points:

- the figure of Apollo himself
- his actions against the Greeks
- the way Homer portrays his divine power.

Marks are awarded for the quality of written communication of your answer.

.[101]

[Turn over

Read the Greek passage and answer the questions.

οὐ γάρ πώ ποτ' ἐμὰς βοῦς ἥλασαν οὐδὲ μὲν
ἴππους,
οὐδέ ποτ' ἐν Φθίη ἐριβώλακι βωτιανείρη
καρπὸν ἐδηλήσαντ', ἐπεὶ ή μάλα πολλὰ μεταξύ,
οὔρεύ τε σκιόεντα θάλασσά τε ἡχήσσα·
ἀλλὰ σοί, ὃ μέγ' ἀναιδές, ἅμ' ἐσπόμεθ', ὅφρα σὺ
χαίρης,
τιμὴν ἀρνύμενοι Μενελάῳ σοί τε, κυνῶπα,
πρὸς Τρώων· τῶν οὐ τι μετατρέπη οὐδ' ἀλεγίζεις·

Iliad 1 lines 154-160

22 οὐ γάρ πώ ποτ' ἐμὰς βοῦς ἥλασαν: who is Achilles talking about here and what point is he making?

.....

[2]

23 ὃ μέγ' ἀναιδές: what has Agamemnon said to deserve this insult?

.....

[2]

24 τιμὴν ἀρνύμενοι Μενελάῳ σοί τε: what is the *τιμή* that Achilles aims to win for Menelaus and Agamemnon?

.....

[1]

25 Tick the **three** correct statements.

Put a tick (✓) in each correct box.

- A** Achilles refers to Menelaus as 'dog-faced'.
- B** Achilles refers to Agamemnon as 'dog-faced'.
- C** The Greeks set out to give compensation to the Trojans.
- D** Phthia is described as shady.
- E** There are mountains and sea between Troy and Phthia.
- F** Phthia is described as fertile.

[3]

[Turn over

26 Read the passages and answer the question.

ἔχθιστος δέ μοί ἐσσι διοτρεφέων βασιλήων·
αἱεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε.
εἰ μάλα καρτερός ἐσσι, θεός που σοὶ τό γ' ἔδωκεν.
οἴκαδ' ἵων σὺν νηυσί τε σῆς καὶ σοῖς ἑτάροισιν
Μυρμιδόνεσσιν ἄνασσε, σέθεν δ' ἐγώ οὐκ ἀλεγίζω
οὐδ' ὅθομαι κοτέοντος· ἀπειλήσω δέ τοι ὡδε·
ὡς ἔμ' ἀφαιρεῖται Χρυσηίδα Φοῖβος Ἀπόλλων,
τὴν μὲν ἐγώ σὺν νηὶ τ' ἐμῇ καὶ ἐμοῖς ἑτάροισιν
πέμψω, ἐγώ δέ κ' ἄγω Βρισηίδα καλλιπάρησον
αὐτὸς ἵων κλισίηνδε, τὸ σὸν γέρας, ὅφρ' ἐν εἰδῆς
ὅστον φέρτερός εἰμι σέθεν, στυγέη δὲ καὶ ἄλλος
ἴσον ἐμοὶ φάσθαι καὶ ὁμοιωθήμεναι ἄντην.”

'You are the most hateful to me of all the kings cared for by Zeus; always strife is dear to you and wars and battles; if you are very strong, a god doubtless has given this to you; go home with your ships and your companions and lord it over the Myrmidons. I do not concern myself with you nor do I heed you in your anger; but I will make this threat to you: since Phoebus Apollo is taking away Chryseis from me – I will send her with my ship and my companions – but then I will take Briseis with the beautiful cheeks, your prize, coming myself to you hut so that you may know well how much stronger I am than you and that another may feel fear to speak as an equal to me and match himself openly with me.'

Iliad 1 lines 176-187

How does Homer make this a crushing reply from Agamemnon to Achilles?

In your answer you should refer to the **Greek** and discuss Homer's choice and position of words and other stylistic features. In your answer you should include the following points:

- the insults Agamemnon heaps on Achilles
- the threat he makes
- Agamemnon's emphasis on his superiority

Marks are awarded for the quality of written communication of your answer.

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.[101]

27 Who do you think is the more to blame in the argument between Agamemnon and Achilles? Explain your reasons in reference to the passages provided.

Marks are awarded for the quality of the written communication of your answer.

[Turn over

. [8]

Section B Total [50]

Paper Total [50]

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Section B Total

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Copyright Acknowledgements:

Sources:

Euripides Scenes from Iphigenia in Aulis and Iphigenia in Tauris ed EC Kennedy Bristol Classical Press (Duckworth) ISBN 0906515971

Ibid *Iphigenia in Tauris* lines 39-50

Ibid *Iphigenia in Tauris* lines 58-65

Ibid *Iphigenia in Tauris* lines 74-80

Ibid *Iphigenia in Tauris* lines 85-90

Ibid *Iphigenia in Tauris* lines 133-138

Ibid *Iphigenia in Tauris* lines 163-166

Homer *Iliad* ed Munro Oxford Classical Press (OUP) publication date 1900

Ibid *Iliad* 1 lines 29-32

Ibid *Iliad* 1 lines 43-52

Ibid *Iliad* 1 lines 55-58

Ibid *Iliad* 1 lines 88-91

Ibid *Iliad* 1 lines 154-160

Ibid *Iliad* 1 lines 176-187

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OXFORD CAMBRIDGE AND RSA EXAMINATIONS

GCSE

CLASSICAL GREEK

B404

Unit B404: Classical Greek Verse Literature

Specimen Mark Scheme

The maximum mark for this paper is 50.

SPECIMEN

This document consists of **15** printed pages.

Section A: Euripides		
Question Number	Answer	Max Mark
1	Who is the speaker? Orestes	[1]
2	What is the best translation of ἄγνωστον? A - unknown	[1]
3	What is the best translation of συλλήπτωρ? B - partner	[1]
4	Tick three correct statements B - The speaker asks Pylades 'What are we to do?' C - The place is surrounded by high battlements. F - The speaker considers using crowbars.	[3]
5	Write down and translate the phrase which Pylades uses to say that it would be wrong to try to escape. (φεύγειν μὲν) οὐκ ἀνεκτὸν (fleeing would be) intolerable/ not endurable	[2]
6(a)	Who ὁ θεός? Apollo	[1]
(b)	What did the oracle say? Give three points. To go to the land of the Taurians, take the statue of Artemis and take it to Athens.	[3]
7	How does Euripides make Iphigenia's account of her dream vivid? • the disaster itself Earthquake: house collapses from top down one pillar left: sprouts golden hair and speaks in male voice vocabulary of destruction: σεισθῆναι, θριγκὸν...πίτνοντα, ἐρείψιμον, βεβλημένον πρὸς οὐδας	[10]

Section A: Euripides		
Question Number	Answer	Max Mark
7 Cont'd	<p>emphatic position of <i>πᾶν</i> at start of clause and <i>βεβλημένον</i> at start of line <i>πρὸς οὐδας</i> juxtaposed with <i>εξ ἄκρων σταθμῶν</i></p> <p><i>στῦλος εἰς</i>: solid position in centre of line</p> <p>vivid picture of golden hair</p> <p><i>φθέγμα</i>: emphatic position</p> <ul style="list-style-type: none"> • Iphigenia's part in what happens in the dream <p>Iphigenia runs outside house and watches it all collapse: her isolation.</p> <p>As an observer (<i>εἰσιδεῖν</i>) she sees one pillar remain.</p> <p><i>ἔδοξέ μοι δόμων πατρώων</i>: she has lost almost everything.</p> <p><i>κάγω</i>: it's all muddled up - she thinks she has to kill this stranger in her dream, so sprinkles him ready for death.</p> <p><i>κλαίουσα</i>: emphatic position-end of sentence, beginning of line.</p> <ul style="list-style-type: none"> • Iphigenia's interpretation of the dream <p>The house is her family collapsing from the cornice (Agamemnon) to the ground. Orestes is the one remaining pillar and she has to kill him.</p> <p>Stark position of short sentence <i>τέθνηκ' Ὀρέστης</i>.</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	
8	<p>Write down and translate a Greek phrase which expresses Iphigenia's pleasure on hearing of Calchas' death.</p> <p>(<i>ὦ πότνι_,</i>) <i>ὦς εὖ</i>.</p> <p>(O lady), how just is that ? (or similar)</p>	[2]
9	<p>Who is ὁ Λαέρτου γόνος?</p> <p>Odysseus</p>	[1]
10	<p>πάντα τάκείνου νοσεῖ: explain why this is so. Give two points.</p> <p>Odysseus had to wander for ten years (1) before he could get home (1).</p> <p>His wife was pestered by suitors (1).</p> <p>Any two correct points.</p>	[2]
11	<p>Translate these lines.</p> <p>Use the Marking grid at the end of the mark scheme.</p>	[5]

Section A: Euripides		
Question Number	Answer	Max Mark
12	<p>How does Orestes' account of his travels reflect the pain he endured?</p> <ul style="list-style-type: none"> • the part played by Phoebus and the Furies <p>Furies hounding him to avenge father's death by killing mother, then pursuing him for killing his mother.</p> <p><i>διαδοχαῖς</i>: successions/relays of Furies</p> <p><i>ἄρκυν</i>: Apollo has trapped him - idea of whole cycle as a trap from which it is impossible to escape.</p> <p><i>ἡλαυνόμεσθα</i>: he is driven</p> <p><i>φυγάδες</i>: exile - not his wish</p> <p><i>ἔξεδροι χθονὸς</i>: whole line emphasises him as victim.</p> <ul style="list-style-type: none"> • the metaphor from racing <p>Madness created by Furies sends him on a long journey, but metaphor from racing suggests endless loops, going over old ground - <i>δρόμους...καμπίους</i>.</p> <p>madness that drives him round in circles - <i>τροχηλάτου μανίας</i></p> <p><i>πόνων</i>: labours - endurance like Herakles</p> <p><i>ἐμόχθουν</i>: toiled at</p> <ul style="list-style-type: none"> • the atmosphere created by the vocabulary <p>Atmosphere of relentless pursuit with little control over where he goes - <i>ἡλαυνομεσθα</i>.</p> <p>Orestes as victim - <i>ἄρκυν</i>.</p> <p><i>σ' ἡρώτησα</i>: Apollo in control - he needs permission to stop.</p> <p>Pointlessness of travels - circuits.</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	[10]
13	<p>How does Euripides use the fact that neither Orestes nor Iphigenia knows of the other's identity or fate to create a gripping drama?</p> <p>Iphigenia interprets her dream as meaning that Orestes is dead, and then Orestes enters.</p> <p>Then the conversation between Orestes and Iphigenia is full of dramatic irony.</p> <p>She asks whether Pylades and Orestes are brothers. (In fact O and she are the siblings)</p> <p>Iphigenia is about to kill the two of them (106).</p> <p>She asks for O's name, but he will not tell her.</p>	[8]

Section A: Euripides		
Question Number	Answer	Max Mark
13 Cont'd	<p>But he does tell her he comes from Argos, which amazes her (111)</p> <p>Note Orestes' enigmatic answers in 114, 120, 124, 128</p> <p>140 –141 they get very close to the truth.</p> <p>143 She says she comes from Greece, and at 147 asks about their father</p> <p>152 Orestes asks she is related to Agamemnon.</p> <p>158 Orestes refers to his own killing of his mother</p> <p>165 Iphigenia refers to herself, without Orestes realising it.</p> <p>169 Iphigenia asks whether Agamemnon's son still lives. Orestes says yes, but does not say that he is that son.</p> <p>171 Iphigenia realises her dream was false, but does not know the full truth.</p> <p>Each exchanges information about themselves, and get very close to the truth without quite revealing enough.</p> <p>Use the 8-mark marking grid at the end of the mark scheme.</p>	

Section A Total [50]

Section B: Homer		
Question Number	Answer	Max Mark
14	<p>Give two examples of how Agamemnon is especially cruel to Chryseis.</p> <p>Chryseis will grow old with Agamemnon (1) She will be far from home (1) She will have to work for Agamemnon (1) And share his bed (1) Any two of these.</p>	[2]
15	<p>How, by choice or use of language, does Agamemnon show his lack of respect for Calchas? Use an example from the Greek.</p> <p>Use of imperatives to a priest - <i>ἀλλ’ ἵθι, μή μ’ ἐρέθιζε.</i></p>	[2]
16	<p>Why is Hera so concerned about the death of the Greeks? Give two points.</p> <p>She is on the side of the Greeks because she wants revenge on Paris and the Trojans for not being awarded the prize for the most beautiful.</p>	[2]
17	<p>Pick the best translation of <i>λευκώλενος Ἡρη.</i></p> <p>C - white-armed Hera</p>	[1]
18	<p>Pick the best translation of <i>πόδας ὥκνς Ἀχιλλεύς.</i></p> <p>D - swift-footed Achilles</p>	[1]
19	<p>What pessimistic prediction does Achilles make immediately after this passage?</p> <p>He thinks that the Greeks will have to return home.</p>	[1]
20	<p>Translate these lines.</p> <p>Use the Marking grid at the end of the mark scheme.</p>	[5]

Section B: Homer		
Question Number	Answer	Max Mark
21	<p>How does Homer make this picture of Apollo a frightening one?</p> <ul style="list-style-type: none"> the figure of Apollo himself <p>angry in his heart - <i>χωόμενος κῆρ</i> carrying weapons ominous rattle of arrows - <i>ἔκλαγξαν</i> in emphatic position anger again - <i>χωμένοιο</i></p> <ul style="list-style-type: none"> his actions against the Greeks <p>sits down at a distance and fires - <i>ἔζετ' ... ἀπάνευθε</i> attacks mules, dogs and men <i>βάλλει</i>: emphatic position at beginning of line - he keeps on shooting the men heaps of dead bodies - position of <i>αἰεί</i> and <i>θαμειαί</i> emphatic</p> <ul style="list-style-type: none"> the way that Homer portrays his divine power <p>Phoebus Apollo - full appellation comes down from Olympus simile - like night - ominous: <i>νυκτὶ ἐσικώσ</i> no need to get close to his victims - he can shoot from a distance - <i>ἀπάνευθε</i> he can wreak havoc while seated silver bow - beautiful but deadly - <i>ἀργυρέοιο βιοῖο</i> emphatic position of <i>δεινὴ</i>: 'terrible was the twang of the bow' 'always': emphatic position of <i>αἰεί</i> - pyres heaped up: he does more damage than the whole Trojan army</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	[10]
22	<p><i>οὐ γάρ πώ ποτ' ἐμὰς βοῦς ἥλασσαν: who is Achilles talking about here and what point is he making?</i></p> <p>The Trojans. They never did him any harm.</p>	[2]
23	<p><i>ἄ μέγ' ἀναιδέσ: what has Agamemnon said to deserve this insult?</i></p> <p>Unless the Greeks give him another girl (1) he will take one of their girls (1) (for himself).</p>	[2]

Section B: Homer		
Question Number	Answer	Max Mark
24	<p><i>τιμὴν ὀρνύμενοι Μενελάῳ σοί τε: what is the <i>τιμὴ</i> that Achilles aims to win for Menelaus and Agamemnon?</i></p> <p>Recovery of Helen</p>	[1]
25	<p>Tick the three correct statements.</p> <p>B - Achilles refers to Menelaus as 'dog-face'.</p> <p>E - There are mountains and sea between Troy and Phthia.</p> <p>F - Phthia is described as fertile.</p>	[3]
26	<p>How does Homer make this a crushing reply from Agamemnon to Achilles?</p> <ul style="list-style-type: none"> the insults Agamemnon heaps on Achilles most hateful of all kings - superlative and emphatic position of <i>ἔχθιστος αἰεὶ</i>: emphatic position - he 'always' loves strife, wars and battles (note list of these) his strength is god-given, so no credit to him sneering tone of 'go and lord it over the Myrmidons', as if they are the only ones who care (Agamemnon certainly doesn't) the threat he makes As Phoebus Apollo is taking Chryseis, he'll take Briseis emphasis on 'your prize' (<i>τὸ σὸν γέρας</i>) Agamemnon's emphasis on his superiority I don't concern myself with you (<i>σέθεν δὲ ἔγώ οὐκ ἀλεγίζω</i>) nor do I heed your anger (<i>οὐδὲ ὅθομαι κοτέοντος</i>) - repetition of idea he'll take Chryseis back himself now (going back on his previous intention to let her go with one of the Greek chieftains): he'll now no longer dignify Achilles or anyone else with this task (see 144-147) he'll come to his hut himself (<i>αὐτὸς ἵλων</i>) - to add to the humiliation emphasis on how much stronger he is than Achilles (<i>ὅσσον φέρτερός εἰμι σέθεν</i>) intends to use Achilles' defeat as an example to others (<i>στυγέη δὲ καὶ ἄλλος...όμοιωθήμεναι ἄντην</i>) <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	[10]

Section B: Homer		
Question Number	Answer	Max Mark
27	<p>Who do you think is the more to blame in the argument between Agamemnon and Achilles? Explain your reasons in reference to the passages provided.</p> <p>Lines 88-91 Achilles says no one will harm Calchas while he lives , not even Agamemnon. This is slightly provocative.</p> <p>Agamemnon reasonably (?) says he must have a replacement for Chryseis.</p> <p>Achilles at 122 is quite cheeky in reply, even joking at Ag's expense (124) But he does say Ag will eventually get a replacement.</p> <p>Ag unwisely rises to this baiting (131) – accuses Achilles of deception (which is provocative). Agamemnon says he will take someone else's girl – maybe Achilles'. This is bound to annoy Achilles. But he then tries to calm things down by saying we shall deal with this later, and even honours Achilles by suggesting that he might be the one to return Chryseis.</p> <p>Achilles then completely loses his temper, and is outspoken.</p> <p>Ag unsurprisingly goes straight for him in return.</p> <p>So both are to blame.</p> <p>Use the 8-mark marking grid at the end of the mark scheme.</p>	[8]
Section B Total		[50]

Marking grid for 10-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Coverage of the points in the indicative mark scheme; • Choice and use of evidence; • Understanding and appreciation of the set text; • Accuracy of writing; • Control of appropriate form and style; • Organisation and use of technical vocabulary.
4	9-10	<ul style="list-style-type: none"> • All three bullet points covered in detail; • A good range of accurate Greek quotation and developed discussion of these; • Detailed understanding and appreciation of the set text; • Legible, fluent and technically very accurate writing; • Sustained control of appropriate form and register; • Very well structured and organised argument; technical terms accurately and effectively used.
3	6-8	<ul style="list-style-type: none"> • Two bullet points covered in detail, or a narrower range of stylistic features or points of content; • Some accurate Greek quotation with relevant discussion; • A general understanding and appreciation of the set text; • Legible and generally accurate writing, conveying meaning clearly; • Limited control of appropriate form and register; • Argument is organised, some technical terms accurately used.
2	3-5	<ul style="list-style-type: none"> • One bullet point covered in detail, or two or three bullet points covered sketchily, with few relevant quotes and a narrow range of points; • Limited Greek quotation which might not be discussed in detail; • A basic understanding and appreciation of the set text; • Legible and generally accurate writing, clarity not obscured; • Very limited control of form and register; • Argument coherent even if cumbersome or underdeveloped, simple technical terms used appropriately.
1	0-2	<ul style="list-style-type: none"> • One bullet point covered sketchily, or two or three bullet points hardly covered at all; • Very little or no Greek quotation and/or no discussion of evidence; • Very little understanding or appreciation of the set text; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar; • Little control of form or register; • Argument difficult to discern, technical terms inaccurately used or omitted.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

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Marking grid for 8-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Choice and use of evidence; • Engagement with the question; • Understanding and appreciation of the set text; • Accuracy of writing; • Control of appropriate form and style; • Organisation and use of technical vocabulary.
4	7-8	<ul style="list-style-type: none"> • A good range of well-chosen points covered in detail; • Answer well-directed at the question; • Detailed understanding and appreciation of the set text; • Legible, fluent and technically very accurate writing; • Sustained control of appropriate form and register; • Very well structured and organised argument; technical terms accurately and effectively used.
3	4-6	<ul style="list-style-type: none"> • An adequate range of relevant points; • Answers slightly less focused on the question; • A general understanding and appreciation of the set text; • Legible and generally accurate writing, conveying meaning clearly; • Limited control of appropriate form and register; • Argument is organised, some technical terms accurately used.
2	2-3	<ul style="list-style-type: none"> • Few relevant points; • Limited engagement with the question; • A basic understanding and appreciation of the set text; • Legible and generally accurate writing, clarity not obscured; • Very limited control of form and register; • Argument coherent even if cumbersome or underdeveloped, simple technical terms used appropriately.
1	0-1	<ul style="list-style-type: none"> • One or two points made, which may be irrelevant; • Little or no engagement with the question; • Very little understanding or appreciation of the set text; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar; • Little control of form or register; • Argument difficult to discern, technical terms inaccurately used or omitted.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level.

They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark

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Marking grid for set text translation 5-mark questions

- [5]** Perfectly accurate
- [4]** Overall sense correct; up to 2 minor errors (eg tense, number) or a single major error or omission
- [3]** Overall sense correct, with several serious errors or omissions
- [2]** Parts correct; a few correct phrases but overall sense lacking or unclear
- [1]** Isolated knowledge of vocabulary only
- [0]** Totally incorrect or omitted

N.B. Consequential errors should not be penalised.

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Assessment Objectives Grid

Question	AO1	Total
1-27	60	60
Total	60	60

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Assessment Objectives Grid

Question	AO1	Total
1-27	60	60
Total	60	60

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